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ABSTRACT

Articles concerning music are included in this newsletter dedicated to cultural venture to be jointly carried out by the Council of Europe and the European communities. Many events will mark Music Year 1985, including concerts, dance performances, operas, publications, recordings, festivals, exhibitions, competitions, and conferences on musical themes. Articles include "European Music Year 1985" (Thomas Alexanderson), "Music and the Neighbouring Arts: Divide and Fail" (John Drummond), "The Origins of Western Music" (Marie-Noelle Colette), "A Dialogue of Cultures: Eastern Music, Western Music" (Christian Poche), "Opera--A New Overture?" (Jean Goury), "Musical Experience, Myth and Language" (Gerard Gromer), "Jazz in Europe" (Michel Denoreaz), "Young People and Rock" (Alain Dister); "Musical Pollution" (Stephan Hoffmann), "An Organ for Fields of Maize" (Bertrand Lazerme), "The Symphony Orchestra and Electronic Music" (Tod Machover); "Music Piracy" (Gillian Davies), "Ligeti: A World of Irreverance" (Malcolm Singer), "Scelsi: To Hear His Work Played at Last" (Jean-Francois Briane), and "Xenakis: Renaissance Man" (Sharon Kanach). (RM)

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European Music Year 1985

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W. F. Barrett

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

If music be the food of love, play on,
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die...
That strain again it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets;
Stealing and giving odour.

William Shakespeare
Twelfth Night

JOHANN SEBASTIAN BACH
(21 March 1685–28 July 1750)
"An immense work, a kind of Gothic cathedral whose colossal proportions and marvellous carvings overwhelm the imagination" Camille Saint-Saëns

DOMENICO SCARLATTI
(26 October 1685–23 July 1757)
"The vigour, ardour, elegance, joy, freshness, volubility and voluptuousness of his music performed a miracle on me by refreshing my feeling for life"
Gabriele D'Annunzio

GEORG FRIEDRICH HÄNDEL
(23 February 1685 – 14 April 1759)
"A mind of incomparable wealth, a fiery spirit with the gift of self-control, a dazzling improviser, and also a tender person who on occasion evokes nature and paints feelings with noble emotion, such is the man to whom we owe the polyphonic monument constituted by the Hallelujah in the Messiah" Norbert Dufourcq (musicologist)

The idea of a music campaign, launched originally by the European Parliament in 1980, was subsequently taken up by the European Communities and the Council of Europe who set up a European Organising Committee to oversee preparations for it. The Committee is chaired by Walter Scheel, with the assistance of the vice-chairmen Massimo Bogianckino and Rolf Liebermann, and includes representatives of the 24 National Committees set up in the participant countries to organise Music Year. The Commitee's members also include a representative of the Committee of Ministers of the Council of Europe, members of the European Parliament and the Parliamentary Assembly, the President of the Commission of the European Communities, Jacques Delors, the Secretary General of the Council of Europe, Marcelino Oreja, as well as the Executive Secretary of EMY, Thomas Alexanderson.

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THOMAS ALEXANDERSON Executive Secretary for European Music Year. Council of Europe, Strasbourg

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European Music Year 1985

European Music Year, inaugurated by the Vienna Philharmonic Orchestra's New Year concert conducted by Lorin Maazel and broadcast on Eurovision, is the first cultural venture to be jointly carried out by the Council of Europe and the European Communities. Support totalling 600 000 dollars has been provided for 32 multinational projects proposed by the national committees of 24 European countries.

These projects, which are both imaginative and bold, were selected by a European organising committee, chaired by Walter Scheel (a former President of the Federal Republic of Germany), for their relevance to the Year's aims, which are as follows:

- to give a prominent place to music of all types and periods;
- to encourage composition;
- to foster public participation;
- to improve musicians' working conditions
- to further the teaching of music;
- to protect the musical heritage.

Other musical initiatives have been launched by the hundred, and the Year's turnover could exceed 60 million dollars if one adds together the contributions from national and regional authorities, international organisations, the music and tourist industries, radio and television, commercial sponsors and private foundations.

The Year will include the widest possible variety of events, from the most modest to the most spectacular, and its musical range will extend from Gregorian chant to jazz via classical music, folk music and opera. Between 4,000 and 8,000 young musicians will give large-scale performances at such places as the Olympiahalle in Munich, the Rhénus auditorium in Strasbourg and the square in front of Notre Dame de Paris; in St Peter's Square in Rome 20,000 choristers will participate in a mass celebrated by Pope John Paul II; the European Community Youth Orchestra will make several international tours; a musical, written by and for young people, *The Keys of Paradise*, will set out to fight drug addiction; prizes will be offered to the best "family music" or "music amongst friends" groups; for the blind, Karl Orff's works for schools will be translated into braille; sacred music will also be given an important place in the Year's programme.

One of the major events of 1985 will take place on 21 June when, on the lines of an initiative recently started in France, "Music Day" will be celebrated in towns and villages throughout Europe. The public will take over streets, squares, parks and buildings and, together with professional musicians, will listen to and play music.

The Year will also provide an opportunity to study such questions as the influence of music on related arts (dance, painting, literature) and its role in medicine (Norway will be organising a seminar on musicotherapy). Similarly, there is a Danish scheme for studying the way in which our sensitivity and wellbeing can be affected by music and noise imposed on us.

Music Year will also demonstrate the richness of Europe's many musical cultures. Greece will be holding a festival to illustrate the relationship between East-European and West-European music. Ireland has planned a European tour for an international group of folk singers and dancers; Switzerland and Belgium are organising events devoted to the musical cultures of ethnic minorities.

Special attention will be paid to Bach, Handel and Scarlatti, whose tricentenaries are being celebrated in 1985: an international orchestra for Baroque music is to be set up in the United Kingdom; the Dutch 18th-century music orchestra, conducted by Brüggen, will be touring several European countries; and numerous radio and television programmes will be devoted to the works of these three masters.

Music teaching and training will be the subject of various studies and symposia. Sweden is to organise a conference on the future of symphony orchestras and a course in methods of teaching contemporary music in academies will be given in Liechtenstein. Music Year will also provide an opportunity to tackle the problem of the pirating of records and cassettes, a racket which yields millions of dollars and deprives musicians of considerable earnings in the form of royalties.

These are but a few examples of the many events that will mark Music Year, during which there will be a succession of concerts, dance performances, operas, publications, recordings, festivals, exhibitions, competitions and conferences on musical themes.

Ultimately, Music Year will be whatever the public makes of it. The moment of truth will come on "Music Day", 21 June, when all Europeans will be able to express their love of music according to their own talents. Shakespeare pondered whether music was the food of love. The organisers of Music Year wish to offer a veritable banquet to those who are already music lovers and those who wish to become so. Thus no one should go hungry!

Chronology of European Music Year events

1685:	Birth of Bach, Handel and Scarlatti
November 1980	European Parliament proposes 1985 as European Music Year
June 1981	Council of Europe joins EMY project
March 1982	Main objectives of Year presented by a preparatory group First of 25 National Committees set up in UK
September 1982	Appointment of European Organising Committee
January 1983	Establishment of Secretariat of European Organising Committee
September 1984	Programme of almost 1000 projects adopted for EMY
January 1985	Inauguration of EMY with New Year concert given by the Vienna Philharmonic Orchestra
1986...	A future rich in music!

JOHN DRUMMOND Director of the Edinburgh International Festival (1978–1983)

Music and the neighbouring arts: divide and fail

Through the legacy of the Romantic Movement, which placed the artist at the edge of society, and the good intentions of our ancestors expressed through the public buildings they created, the arts have fallen victim to cultural divisiveness. We have created a whole range of cultural institutions which impede a working together of the arts. European Music Year should be a good occasion for considering how they could benefit from being reunited.

The evolution of the arts in Europe has led to special requirements, whether technical, acoustic or even social for each of them. This has given us actors in a theatre, musicians in a concert hall, singers in an opera house, books in a library, pictures in an art gallery and the past in a museum. None of these elements can happily flourish and grow in independence. Yet little in our education systems or in arts administration encourages their cross-fertilisation.

The post-war period has seen some potentially helpful and healthy tendencies, from the growth of the multidisciplinary arts centre, such as the *Maisons de la Culture* in France, to the development of broad-ranging festivals such as those of Berlin, Edinburgh and Holland. Yet despite this, the trend towards specialisation in our time too often leads to a diminishing of range for the sake of greater depth.

The danger is that you end up only preaching to the converted. Anyone who has attended the more recondite film or contemporary music festivals will recognise the symptoms: a growing inability to recognise the needs of a wider audience beyond the specialism of the expert. It is surprising that so many feel excluded? It is surely significant that dance is the fastest growing area for new audiences, since it makes real efforts to bridge the gap and has made a remarkable contribution in putting that new audience in touch with the music of our own time.

In social terms, it is surprising how little most of our arts buildings do for their sister arts and how they remain closed for the most part of the day. New theatres often make a gesture in the direction of interrelations by including a bookshop , but very few of them use their public spaces for exhibitions or for educational activities, let alone make themselves available for people to meet and talk or eat and drink in an attractive setting. The foyers of Europe's great opera houses surely have some function other than hosting dress parades in the intervals of performances.

Open-house principle

In London, in the past year, an effort has been made to open up substantial areas of the Royal Festival Hall for much longer hours. The place is crowded, but the quality of what has been provided is somewhat ordinary, probably because the motivation for the change has been political rather than artistic. I believe in the open-house principle, but, while seeking accessibility in all senses, we must aim to attain the highest common factor rather than achieve merely the lowest common denominator. This is not cultural snobbery; there are measurable standards.

If the reasons for divisiveness are partly traditional or architectural, the solutions must lie surely in better education. We still persist in regarding the arts as marginal. The natural creativity of the young child is allowed to wither in the self-consciousness of adolescence, and too rarely is the effort maintained to ensure that the inventive child becomes the artistically aware adult. Yet we know that the arts are the touchstone by which we judge societies retrospectively. It is all too easy to regard them in our own time as an optional extra, something we find worthwhile in good times yet the first thing to be sacrificed in periods of economic hardship. But the arts are not icing on a cake, they are a crucial and integral ingredient of our societies.

When it comes to apportioning blame for the feeling of separateness between the arts, it has to be said that, of all artists, musicians are the least committed to other art forms. It is as if they are so sure of music's superiority that they need not bother with anything else. Actors, writers and painters are much more responsive and better at seeing the whole of society as "grist to their mill". For every musician who is visually aware or well read, there are a dozen who find it acceptable to work in a kind of intellectual vacuum. There is even contempt for those who have sought to find new ways of responding to the challenge of their time. Yet the history of our civilisation shows clearly that the mainsprings of change and evolution are as much artistic as political or social: the arts cannot exist out of context.

Now that increasing amounts of public money are required to maintain their survival, there is surely some responsibility for artists to serve not only their own creative impulses but the society that directly or indirectly pays their wages. As Benjamin Britten put it in a powerful phrase: "to be useful, *and* to the living."

Let us by all means celebrate the achievements of European music in 1985, but let us also remember that it is those societies that we often patronisingly dismiss as primitive that have been better at understanding the relations between the arts and have shown a greater capacity to involve the artist in the centre of his society, and not on the margin.

Music and the plastic arts in the 20th C.

Stuttgart, 5 July–30 September

This exhibition aims at illustrating the many facets of interrelations between music and the plastic arts since the end of the 19th C. There will be a presentation of a number of attempts at the turn of the century to visualise musical structures, composition patterns, rhythmic movements and sound forms. Using masterpieces in cubism, futurism, orphism, dadaism, Bauhaus, constructivism and "informal" art as a basis, the exhibition will demonstrate the important role played by music in the birth of abstract painting. A series of music performances will likewise illustrate attempts at integrating visual elements in the new music, experiments which have produced a range of new concepts such as "the music graphics", "the musico-acoustic environment", "the sounding sculpture", "the instrumental theatre" and others as well as cinematographic experiments.

European Youth Music Festival

Munich and various other German towns.

From 21 to 26 May, Munich will welcome youth orchestras, choirs, jazz groups, folk groups—in all about 8,000 young people from all corners of Europe—on the occasion of a grand European Youth Music Festival. Previously, these young musicians coming from European towns twinned with German towns will be the guests of their respective partner towns.

Swiss musical instruments

An exhibition of about 80 musical instruments made in Switzerland which, with visual aids and examples in sound, will provide first-hand information on musical life in Switzerland throughout the last 300 years. Instruments used in military and popular music will be exhibited from 26 April to the end of May in the Kornhaus, Berthoud, while instruments used in drawing rooms and churches will probably be exhibited in the Fribourg Art and History Museum. The whole exhibition will be on view daily from mid-June to mid-September in the Swiss National Museum, Zürich. One or more showcases will publicise the exhibition in 145 branches of the Banque Populaire Suisse. A catalogue of about 150 pages, with some 50 illustrations, is in the course of preparation.

Orff in Braille

The whole of Carl Orff's works for schools are to be published in braille (Foundation for the Advancement of the Gifted Handicapped in Vaduz, Liechtenstein). The complete works will be issued to blind schools and similar institutions at special price.

MARIE-NOËLLE COLETTE Ecole pratique des Hautes Etudes, Paris.

The origins of Western music

The earliest forms of music were passed on from generation to generation by oral tradition. It took a long time for music to be encapsulated in symbols and, in fact, the first traces in Europe of a transition to written musical records date from only about AD 1000.

The introduction of musical notation did not only radically affect the course of the history of Western music, it also coincided with far-reaching changes. Although these changes were not only due to musical factors, the fact remains that, thanks to them, the West's musical memory was furnished with a basis by hundreds of mediaeval manuscripts which reveal the various stages of the development of notation, from the late 9th or early 10th century, and constitute further direct testimonies of varying degrees of rhythmic and melodic precision regarding the music of those distant ages.

These texts of monophonic and polyphonic music also reflect the evolution of the language of music and its relationship with literature. The information they provide about themselves makes them an immediately intelligible source of knowledge of mediaeval music. Furthermore, a careful study of them can shed some light on the more remote origins of music.

The various systems of signs invented in the Middle Ages seem to have derived from a conception of the graphical representation of sound that was not unknown in ancient times. They borrowed the resources of literary writing—letters of the alphabet, punctuation marks and accents—together with new forms resulting from combinations thereof.

Starting a Career

Swedish project to test methods of launching young unestablished artists by assisting them for a considerable period on completion of their studies with concert activities (not only public but also for schools and associations), practical work such as meetings with arrangers and producers, as well as in helping them in the market field with printed matter, folders and recordings. The results of this experiment should serve as a basis for practical measures later on.

Creation of a European Baroque Orchestra

Oxford

The first "European Baroque Orchestra" will be created in Oxford under the artistic direction of Andrew Parrott. The orchestra will be composed of young European musicians graduates from music schools and trained in a nine months' course in Oxford in authentic ways of performing baroque music. The orchestra uses original instruments. It will tour Europe as from July 1985 (visiting, besides UK, Italy, Belgium, Austria, Switzerland, France and Denmark and possibly other countries).

Finnish music and dance

European tour by Finnish ballet; orchestra tour of Baroque and Finnish music in Prague and Bratislava, June; international organ week in Lathi, August.

Furthermore, 20th-century performances of mediaeval music, where an attempt is made to follow as closely as possible the guidelines provided by the theory of musical notation in the 10th century, make the relationship between this music and the traditional music of the Mediterranean area more obvious to present-day listeners. This connection is also borne out by a modal analysis of the various repertories, revealing their common inspirations, as well as by a study of the history of their development.

Spread of musical acculturation.

The musical reorganisation which began in Europe in the 9th century, following the efforts to unite the Carolingian Empire, is in itself evidence of the pluralism and relative geographical independence in which the various musical repertories prior to that reform were created and transmitted.

From centres lying between the Seine and the Rhine, such as Saint-Amand, Corbie, Liège and Aachen, musical acculturation gradually spread to the other parts of Europe—westwards towards England, southwards, although it did not reach Spain until the 11th century, south-eastwards, where it encountered exceptional resistance from the Milanese, and east-

wards to what we now call central Europe. This occurred as a result of the wanderings of minstrels and the copying of books.

The repertories preserved from earlier times (those of Milan, Benevento, Gaul and the Iberian Peninsula) are comparable in variety to the Syriac, Ethiopian, Armenian and Byzantine church music written during the same period (from the 4th to the 7th century).

Whether this music was handed down to us orally or in writing (literary texts, illustrated manuscripts or musical notation), it owes its survival to its cultural nature. Moreover, it provides an insight into the secular musical forms that existed at the time. The earliest example of the notation of Western secular music is to be found in a 10th-century manuscript from southern France containing liturgical music.

Link with religion

Musical material is thus connected with the religious history of the various Mediterranean peoples, taking the form of literary texts which are either common to those peoples (the Bible) or specific to each one's literary genius. Over and above the individual features which flourished in each of these regions, a common source is to be found in the Jewish traditions, which themselves developed regional characteristics at a fairly early stage, not forgetting the Greek and Latin accretions that marked the Judaeo-Christian world.

It is hoped that the studies now being made of traditional forms of music will shed considerable light on certain aspects of Europe's musical past which are still obscure, such as the exact lengths of notes and invervals—important factors which cannot be deduced from the notation of methods invented by mediaeval musicians, whose only concern was to show relationships. Recent research indicates the potential value of a fuller comparison with related forms of music. The West is still uncertain about the ways in which monodic and polyphonic music was performed and about whether music was purely vocal or embellished by instrumental accompaniments. Mediaeval Western music and Middle Eastern music influenced each other, for they originated together in neighbouring parts of the world. Their kinship lies first and foremost in the venerable text that conveys them, which explains why vocal music has been handed down to us in greater quantities.

Texts seem to have been the basis of music's progress. Musical relationships are therefore most obvious whenever the music keeps close to the text, as in the chanting of readings and psalms, where the music was simply an incantation springing from a recitation around a few plucked notes. For celebration purposes, however, ornamentation was already being used, and melisma was not far away. Music emerged from a progression whereby, in the manner of certain Arab modes, ornamentation around a focal note in the musical scale made it possible to rise to the next note. In his *Confessions*, Saint Augustine (4th century) contrasts the ornate singing heard in Milan with the more speech-like recitation practised in Alexandria. Although both Western and Eastern music have chanting as their source, they acquired regional characteristics of their own and evolved in varying ways on account of linguistic differences and the wealth of ornamentation possibilities.

The 9th century did not only bequeath to the West a certain trend towards unity and the discovery of regional forms of musical notation; it also offered a new approach to musical theory. It was thus the starting-point of a new movement in musical composition in Europe.

"Children's concert", by the Italian Renaissance painter Bartolomeo Montagna (1450–1523), from the Louvre, Paris

CHRISTIAN POCHÉ Ethno-musicologist, Paris

A dialogue of cultures: Eastern music, Western music

The history of music is one of constant exchange between East and West. The author examines the development of this "musical dialogue" up to the present day, and concludes that it shows no signs of ceasing.

At the dawn of the Christian era, the Romans found themselves facing, with astonishment, amusement and finally irritation, a peaceful invasion, which swept into Italy from the eastern shores of the Mediterranean. This was an invasion of music, or rather female musicians, attracted by the splendours of the capital. They were known as *ambubaiae*—a Latinised form of the Aramaic word *abub* or *ambub*, which referred to a double pipe, a wind instrument of the clarinette family, ie with a single reed. In Rome, they were everywhere —playing in the temples, following processions, brightening up the games in the circus and, above all, undermining the morals of the young, supposedly so strict. Soon, there were complaints. Both Juvenal and Horace attacked the *ambubaiae*, whom they accused of corrupting the national spirit with their facile and exotic melodies.

Around 1974, French ears received a similar shock, and also a reminder that relations between Eastern and Western music were nothing new, but rather part of a living, unbroken tradition. Suddenly, the national broadcasting networks began to give time to music from other parts of the world—successively described as non-European, traditional, minority and orally transmitted. Some listeners, who were at first startled or amused, rapidly became annoyed. This was Paris, not Cairo! A storm of protest broke in the press—although it must be said that approval was also voiced in certain quarters. And yet, this flood of seemingly disconnected sounds, holding no comfort for the Western ear, slowly began to make an impact. It was not until 1981, however, that the world's "other musics" were officially recognised—now they enjoy the same status as classical, contemporary, jazz, pop...

International competition for compositions on texts of Pessao

Lisbon

Competition open to all nationalities organised on the occasion of the 50th anniversary of the death of the Portuguese poet Fernando Pessao for a composition of 15 min. for orchestra and solo voices or choir on a text by Pessao. Last entries: 30 Sept. 1985. The prize winners will be announced on 31 December and their works presented during 1986 by the National Theatre of San Carlos, Lisbon.

We should not be misled by the fact that, as far as many people are concerned, this irruption of strange sounds has come in the last ten years. The trend started a long time ago, and the *ambubaiae* remind us of the fact. The new music floods in, pleases, wins an audience or is rejected—otherwise, it is time which determines its fate.

Music and travel

At this point, we must recall a few basic facts. Music travels with individuals, who themselves follow the great, intercontinental trade routes, such as the silk road. They also follow invading armies. Indeed, whether the music concerned be ritual, popular or military, most countries have unknowingly drawn on their neighbour's traditions.

When he wrote his Turkish March, Mozart was thinking of the music used by the janissaries to strike terror into the hearts of their enemies. But, although his inspiration comes from Ottoman music, Mozart adopts a Western mode. He proceeds by translating, in other words by modifying. In this way, he moves from one musical system to another, adapting Turkish harmonies to fit the classical pattern, and the transition is a smooth one.

Another example is supplied by the strange present which Haroun al-Rashid, the Caliph of Baghdad, sent to his contemporary, the Emperor Charlemagne. This was an organ, built by Arab craftsmen on the local pattern and sent west for use in playing Western music. This is, of course, a limited example, since the great mass of the people were not involved, but it is clear that there had also been constant interchange in the preceding centuries.

In the 4th century, numerous pilgrims went to the Holy Land. Did they hear new types of music and bring them back? Be this as it may, both West and East claimed

at much the same time to have invented a new type of choral music, based on the use of alternating choirs and known as antiphony. The West came first with the famous Milanese plainsong, named Ambrosian after Bishop Ambrose, who was said to have invented it.

Strangely enough, something similar developed further to the east, where two churchmen—Flavian, Bishop of Antioch, and Diodorus, Bishop of Tarsus—were responsible. The commentators claim that they introduced the use of alternating choirs. But this is not all—other chroniclers writing at the same time point out that St. Ephraem was the first to arrange the choirs antiphonally. This was at Edessa (now Urfa in Turkey). So which came first, Milan, Antioch, Tarsus or Edessa?

Moorish Andalusia, with its strong musical tradition, did much to foster study of the relations between Arab and Western music. We shall not linger on this aspect, but shall merely give one example. Present-day performers of medieval music take a special interest in the Andalusian musical traditions which survive in the cities of Tlemçen (Algeria), Fez and Tetuan (Morocco). This new approach helps them to get round the problem of deciphering manuscripts which usually prove impossible to follow. We still do not know what medieval music sounded like—but the oral tradition which has survived in North Africa supposingly gives us some indications. A group such as the orchestra of Chefchaouen (Morocco) has a medieval sound, although it is hard to say exactly how it connects with the findings of analytical research.

Our keynotes in this article have been exchange, travel, mutual cultural enrichment and similar themes—all of which seem to us to offer a fascinating vision of relations between East and West. There is one strange story, which has interesting parallels in the East. It is set at the time of the Crusades and the troubadours, one of whom, Geoffrey of Rudel, is remembered as the perfect example of a lover's destiny. The story goes that, on the strength of reports from pilgrims, he fell in love with the Princess of Tripoli, whom he had never seen. Deciding to seek her out, he set sail across the Mediterranean. On the way, he fell sick, declined... and expired at the Princess's bedside.

Vain aspirations

Truth or legend—it doesn't really matter. At any rate, the story has its counterparts in the work of the Kurdish, Syrian or Iraqi bards. The basic theme is identical. In his song, the bard relates how he has dreamt of a woman of surpassing beauty, how on waking he has left everything to go in search of her, wandering from village to village to the end of his days. At last, he finds her, but he is now so weak that he can only die at her feet. When questioned on the meaning of the story, the Kurdish bards explain that the beloved stands for music, towards which the musician vainly aspires and which finally destroys him.

François I greatly admired Suleiman the Magnificent and probably dreamt of an alliance with him against the Emperor Charles V. At any rate, he sent a group of French musicians to the Sublime Porte. Whether the basic impetus was musical or diplomatic, the rhythms played by the French visitors were adopted by their Turkish colleagues under the name *frenki*, ie deriving from the Franks. Thinking of Turkey, we are also instantly reminded of those "Turkish" pieces so popular in enlightenment Europe. Their basic style is Western enough, and yet the composer's palette is enriched with a whole range of new colours.

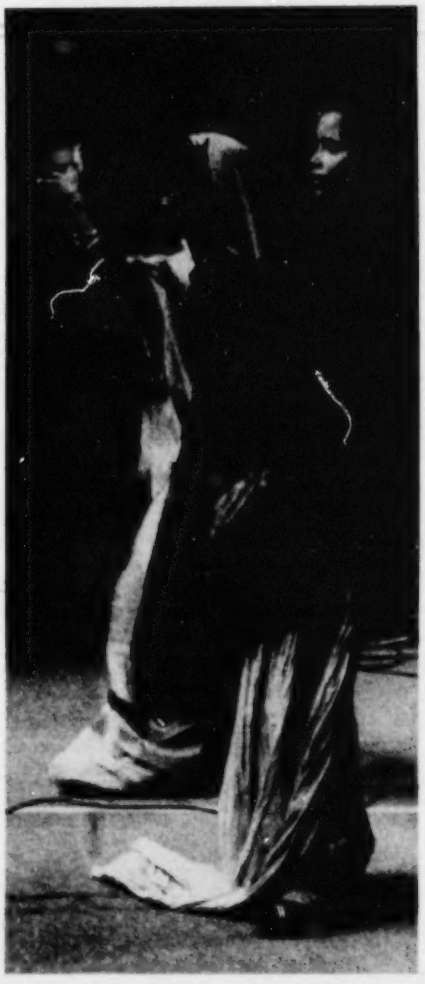
International congress on modal music
Istanbul, 20 September–1 October

Modal music, which spread from Japan to India, from Iran through Egypt—to the Arab countries, from Anatolia to the Balkans, including Hungary and a large part of the Mediterranean shores of Europe, is classed as a genre distinct from monodic and harmonic music. It reached its zenith in the 17th, 18th and 19th centuries and inspired such great European composers as Glück, Haydn, Mozart and Bartok. Many contemporary Turkish composers such as Saygun, Erkin, Aksas and Tüzün have given new stylistic aspects to this music.

The congress will discuss the nature of music from the point of view of theory and technique and the aesthetic and universal qualities to be found in its two forms—sacred and profane.

The proceedings of the congress will be published.

Traditional music from Mauritania



Return to the sources

And so the process of travel and exchange continued. Various later composers also sought inspiration in exotic sources—Félicien David and above all Camille Saint-Saëns. Their approach was a new one, involving a return to the sources of musical culture, and restoring the concept of musical mode, which classical music had discarded—and this return to the sources was a return to the East, to Africa and the Far East.

The end of the last century saw a further upheaval, when the world exhibitions led to the discovery of new types of music which were seen as odd or exotic: the music of other countries, no longer transposed, but performed in the original manner, ie preserving its authenticity and its difficulty. This marked the beginning of a radically new approach, ushering in the age of musical relativity. The various types of music were no longer seen as part of a general developmental pattern, but as independent systems, each of them emphasising a significant aspect: in the West, counterpoint and harmony; in the East, infinite detail and rhythm.

Will the two tendencies be reconciled? Will harmony be adapted to the needs of Arab music, and will a feeling for fine detail (micro-intervals) be injected into Western music? This is the trend at the moment, although the results are still inconclusive.

What will the picture be tomorrow? It is too early to say. Music is like a river—when it meets an obstacle, it turns aside and finds a new channel. No one can say when harmony will become a part of Arab of Iranian music or when infinite detail will become a feature of Western music. In any case, one thing is certain: the musical dialogue between East and West shows no sings of ceasing—indeed, it has expanded to embrace the planet.

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JEAN GOURY Editor, Opera International, France

Opera—a new overture?

The recent revival of opera results from a profound rethink of the profession. The form of opera which has gained acceptance in all the major European opera houses is a very far cry from that which our parents knew, which was in fact almost identical to that of our grandparents' day. The repertoire of operatic works is roughly the same, but today's approach is utterly different—more imaginative and versatile. This has given opera a new lease of life, even though contemporary works have yet to benefit fully from this trend.

Opera in Europe is clearly in the pink of health. From Brussels to Rome, its popularity is such that anyone who has not taken the precaution of buying a season ticket will have immense trouble getting seats. Its public image has changed radically—a sign of the times–and someone declaring his passion for an art regarded for years as a last refuge for old fogeys no longer feels he is confessing to a shameful vice. Among cultivated people, such a confession can, on the contrary, enhance one's prestige. This may be a passing infatuation destined to wane as fast as fashions usually do. On the other hand, its origins may provide it with grounds for lasting.

The first innovations appeared on the production side, which is, of course, the place to strike first. Until the early 1950s stage productions were, with very few exceptions, remarkably uninspiring. Benjamin Britten's work with the English Opera Group and Wieland Wagner's experiments in Germany failed to alter the overall picture. Hemmed in by traditions which often amounted to routine, opera had on the whole remained untouched by the wind of change which had swept through the theatre. A number of die-hard clichés took root during that period; the paunchy tenor striking an impressive pose by the footlights to hit his top note; the well-upholstered prima donna—these did much to tarnish the public image of opera.

Things began to change only when theatre directors blissfully ignorant of tradition, and therefore little inclined to observe it, burst in on the opera world. During the first euphoric years, daring productions were staged, first in Germany, then in many other places, and regularly booed by the public. Admittedly many of the iconoclasts responsible, being unfamiliar with music and the constraints of opera, took some strange directions. But the ball had started to roll, and most of all, the provocative nature of some interpretations at last prompted the public to think about the meaning of the actual works, which it had long ago lost the habit of doing, lulled by the humdrum of predictable performances.

Musica 85: flashback/look ahead
Strasbourg, 13 Sept.–2 October.

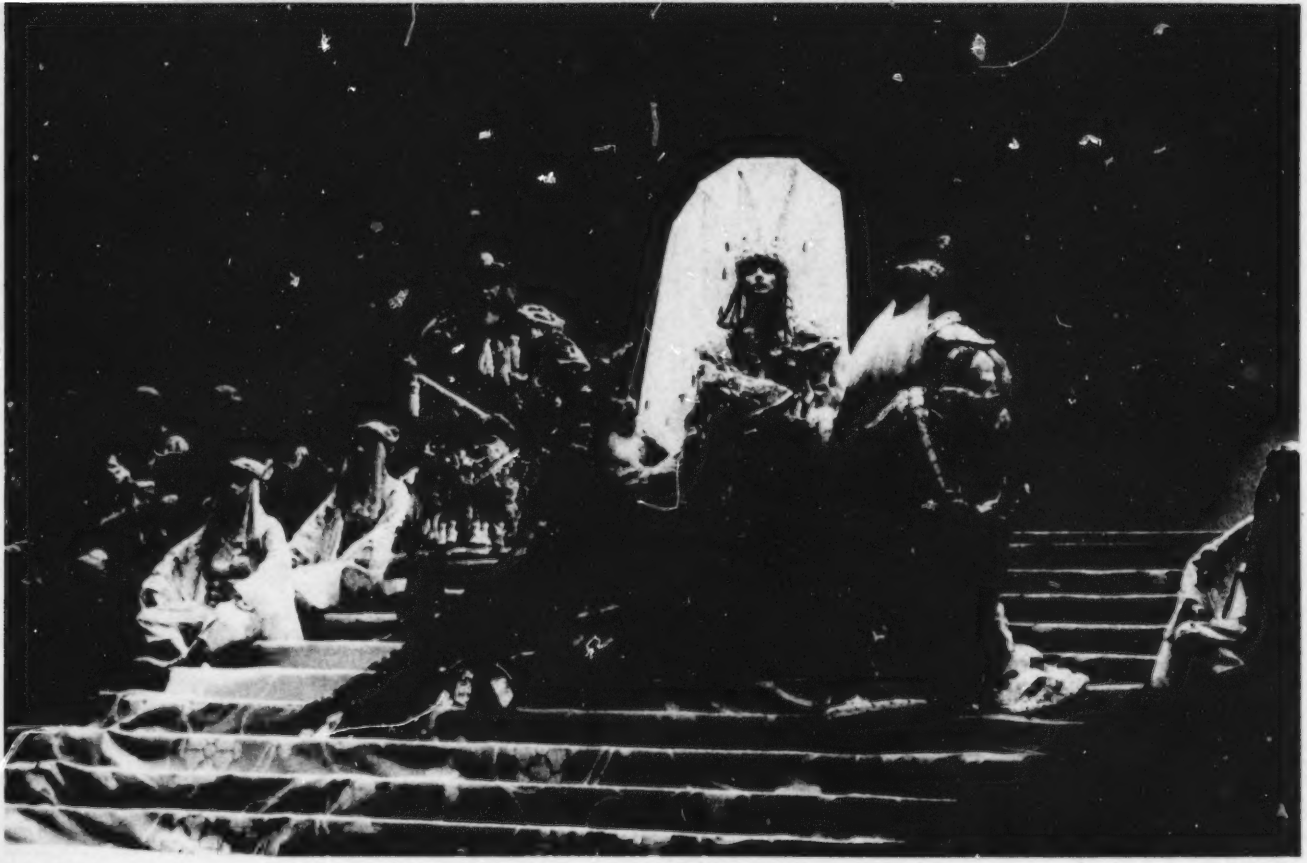
A flashback to the last 40 years of musical creation and a look ahead towards the new territories to be discovered, such is the objective of "Musica 85", which also aims to retrace the contemporary musical experience, in all its complexity. This festival will enable a review of the period 1945–85 with the performance of works which have most influenced modern music; a series of commissions to various European composers will enable the newest tendencies in modern music to be discovered.

The theme flashback/look ahead will be taken up by other festivals in Europe too (in particular, Italy (Rome and Venice), Germany (Berlin) and the United Kingdom), which will enable the subject to be treated in other places at other times, under different and concording aspects.

Dictatorial attitudes

The new mentality which spread among opera professionals was soon to have an equally crucial impact on the musical side. In the golden age of caricatural prima donnas, respect for the score was not the prime concern. The dictatorial attitudes of opera stars, combined with general laxism, had furnished operas with a generous sprinkling of "traditions"—yet again!—often far removed from the composers' original intentions. They were less widespread in Germany, where the rigid standards of von Bülow's heirs had been more successful than elsewhere in scotching these unfortunate excesses, but they had wrought havoc in France and especially in Italy, despite Toscanini's influence.

After the arrival of the new producers, the appearance at the rostrum of conductors who went through scores with a fine-tooth comb and, when in doubt, did not hesitate to pursue their research in libraries, created a new type of relationship between the stage and the orchestra pit. It also affected the singers, who were henceforth required to observe the letter and spirit of the score, and above all, its style. Thus arose a new generation of opera singers—the performing artists. Perhaps lacking the brilliant vocal qualities of their elders, they nonetheless compel recognition with a musicality of a different kind, an intelligent approach to the stage and a feeling for the importance of the *libretto*. What distinguishes them most from their



Rimsky-Korsakov's opera "Le Coq d'or" staged by the Japanese producer Ennosuke Ichikawa

predecessors, however, is their ability to bring their talent into line with a particular conception of an opera and enter fully into the spirit of a production.

Traditional repertoire

The first positive effects of this change were an interest in Baroque music, a greater appreciation of Mozart's operatic works and the rediscovery of some Italian operas with considerable vocal scope. But it soon became obvious that, in the main, box-office success still lay with the good old traditional repertoire.

Can the audiences newly won over to the cause of opera conceivably be as unadventurous as the old ones? The reply differs somewhat from one country to another. Curiosity is livelier in Germany and Britain than in Italy or France, to name only the countries with the most flourishing operatic activities. In France, for instance, a cautious opera house director knows that he has a better chance of success by digging up an early Verdi opera than by programming a major work by Janáček, who is little known there, though his operas are staged more regularly in Germany and Britain.

Music and health

Oslo, 4–6 November

Musicologists, medical doctors, music therapists and sociologists meeting at this conference will study the influence of music and sound on stress, on hearing deficiencies, on the development of listening abilities and their impact on general psychological development. They will study the concepts of music, health and disease in the context of philosophy of science, as well as the role of music therapy and the importance of music education for creativity and personality development.

Experiences from the use of music in treatment and special education have in fact clearly shown that music can be beneficial in helping people to improve their communicative possibilities to master concrete social, physical, emotional or intellectual skills.

Irrespective of country, however, the vast majority of the public remains attached to traditional values and particularly fond of operas which bring out the singers' voices. No doubt a fair twist of fate in favour of the singers, who are physically more committed than anyone else to the success of the performance. But one cannot help feeling that if they did get a raw deal in the past, they have taken their revenge to the full. Especially if they are among those who monopolise the market. Prompted by the spread of gramophone records, a club has formed at the top of the pyramid—the jet-set virtuoso club. Jumping from one plane to another, its members turn up all over the world. In Vienna one evening and in London the next, they conduct their careers along show-business lines and make such generous use of their

Festival of the Mediterranean

October/November

This Mediterranean project aims to show the special features that characterise the traditional and contemporary music of the southern fringe of Europe. Each participating country (Portugal, Spain, France, Italy, Malta, Yugoslavia, Greece, and Cyprus) will organise a "mini-festival" of its own music and receive small "roving groups" (6-7 persons) from each participating country. Thus, local audiences will have an opportunity to appreciate both the individuality and the interrelationships of music around the Mediterranean and their relation to the rest of Europe.

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alent that their technique sometimes fails o mask the effects of premature wear and ear.

Each of their stage appearances evertheless unleashes gales of enusiasm. There can be no mistake about : the public is much keener on opera stars

Scarlatti in Portugal and Spain

Travelling exhibition on the presence of Scarlatti in these two countries and his influence on Carlos de Seixas and Antonio Soler. The exhibition will be accompanied by organ and harpsichord recitals by Portuguese and Spanish artists.

han on unknown operas—a disastrous state of affairs for creative work, in which o one really believes any more. Producers who continue to go through the motions do so out of duty and the most dedicated ection of the public also attends out of luty, without undue expectations, knowing erfectly well that the emotional impact of Verdi or Wagner will be lacking that night.

Death of a living art?

t is all too easy to conclude that opera has eased to exist as a living art, and several bservers have done so. Gérard Mortier, Director of the Belgian National Opera, who is one of them, has gone into the ubject quite deeply. In his view, the heyday of opera coincides with what history extbooks call "modern times": the birth of pera marks the beginning of that era and s death the end—which we have now eached.

Commissions for compositions

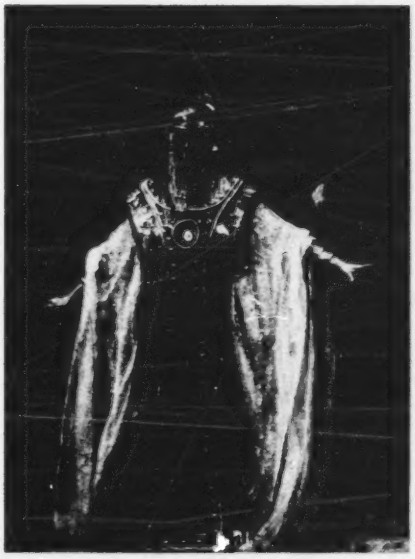
Numerous public and private bodies have made commissions to young composers, to mark Music Year, eg on the occasion of the inauguration of a new concert hall or of a new organ, or in the form of competitions, or else to enrich a concert tour. The complete list of commissions intended to encourage young composers will be available later on, but it appears already that there will be several hundreds of such commissions.

How, then, can our contemporaries be so passionately attached to an art of another age? As Gérard Mortier sees it, modern society is experiencing a more and more compelling need to dig down to the roots of major issues by immersing itself in a form of theatre intrinsically bound up with bourgeois aesthetics, which are still very close to our hearts.

Opera is indeed unrivalled in its treatment of the timeless themes that will always exercise the human mind. Conflicts centre on the inseparable forces of Eros and Thanatos. Clearly, of all the performing arts, opera is today the one most likely to trigger an emotional reaction close to catharsis.

It is only fair to add that Gérard Mortier does not use this argument in support of a conservative artistic policy. On the contrary, he is convinced that the accent must be placed on modern productions so as to force the public to think about the meaning of the works. He is also among those who still take an interest in creative work, albeit —though he does not admit it—more out of duty than faith.

However, his viewpoint also calls for a discussion of trends in musical language. As it is common knowledge that the public is baffled by the abstruse nature of contemporary scores, it would be interesting to find out whether the aesthetic revolution



carried out in Vienna in the 1920s after the discovery of atonality and serialism was really the outcome of a change in the fabric of society. If so, it would strengthen the position of those who advocate a historical explanation. If not, it would become apparent that much of the responsibility lay with the composers. We should know the answer by the second millenium.

In any event, one fact is obvious: at no time in the history of music has there been such a split between creative artists and the public. The most famous fiascos, those of *La Traviata*, *Carmen* and *Pelléas and Mélisande*, did not last long. Once the storm died down, the opera was on its way to recognition. Even if it encountered a few setbacks later on and temporarily went out of fashion, it was launched and that was the main thing. In those halcyon days the public was even eager for new works. The latest opera by Verdi, the key figure of his country's cultural scene, was awaited with great impatience. But who could claim that modern opera buffs awaited Berio's next work with the same excitement?

Going round in circles

In the 19th century, to be sure, new works were performed by the best singers of the day, a rare occurrence nowadays because our modern Carusos, who tend anyway to avoid jeopardising their vocal cords, are invariably put off by the difficulty of the score. The fact of the matter is that, with or without stars, creative operatic work is going round in circles in a confined space strongly reminiscent of a ghetto. *Le Grand Macabre* was exceptionally shown in several European capitals, but how many others have run for only a few performances, without the remotest chance of being staged elsewhere? Audiences which look to opera for emotional experiences that no other art form is likely to provide have obviously not found the necessary fodder for their fantasies in contemporary musical theatre. Kant explained this very early on when he wrote, "Beauty is what pleases me universally, without concepts." Anyone would think opera audiences were entirely made up of Kantians!

It remains that the isolation of creative musicians disturbs those concerned with the future of opera. The economic crisis can only speed up the process by deterring opera house directors from investing large sums in risky operations. If you have to make drastic cuts, you might as well apply them to what the public is least interested in! At this rate composers may well find themselves left alone with their thoughts—which might give them an opportunity to reflect on their function in society.

It is perfectly normal for the *avant-garde* to forge ahead of the public—in fact it is in the nature of things. The same cannot be said of the many operas which have failed to reach the general public 50 years after their first performance. That indicates a malaise, to say the least. It may be argued at this point that the aesthetic intransigence of "serious" composers may have penalised those who are less so, and that a part of the public, which would have been attracted by a modern but intelligible opera, may have turned to more popular forms of music. If that were so, opera would no longer be a matter for the opera house, and opera houses devoted to the cult of the great works of the past would be reduced to the level of museums. It is to be hoped that such a vision will never materialise.

On the other hand, considering the number of visitors who flock to museums—real ones—every year, opera must still have a glorious future ahead!

GERARD GROMER Music critic, producer for France Culture Radio, Paris

Musical experience, myth and language

"There can be no music without a pre-existing language on which it is still dependent." Lévi-Strauss

us consider for a moment the siren-ging episode in the *Odyssey*, which ne commentators, such as Maurice nchot and Italo Calvino, have depicted the symptom of an indescribable lyrical l musical experience transcending an pression that has no other medium than ration. This implies that the singing is t of all a narrative about singing—a rative sung by mythical sirens, which is s the basis of the *Odyssey* itself. Such interpretation, presupposing the ineff-e nature of a music of the depths ence an immemorial myth is extracted ch, in return, achieves a perceptible pression through singing, was inspired Nietzsche. It is in *The Birth of Tragedy* t the spirit of music is characterised as a yth-maker" and there is a reference to "mystical fertility of music".

But the ineffable experience inherent in sirens' singing could just as well be de the echo or residue of the *Odyssey*, l the music regarded as a sequel to the th or its formal resurgence. This point of w, which is both akin and contrary to tzsche's, was expounded in *L'Homme* by Claude Lévi-Strauss, who speaks of sic as a "myth coded in sounds instead words". But in whatever way the myth l the music belong together or repel h other, what seems established is the tionship of interdependence between musical event and this form of literature ch, through the novel, links up with the cedure of the myth.

he history of Western art enables us to ntify some of those moments when, as he end of the 18th century, music, the tamorphosis of the gods", reappropri-s the powers of an ossifying neo-classi-literature, or else such periods as the inning of the 20th century when, after Wagnerian synthesis combining myth music, the structure and lyricism of a k like the *Ring* reappeared in the romantic narration of a Thomas Mann, the true "Wagner of the novel". This enabled the music of the School of Vienna to make an unprecedented breakthrough beyond the myth's spheres of influence.

Ineffable

But let us return to the sirens. Not only is their singing often interpreted as representing the quintessence of what can be sung, but its effects on the listener are also fathomed. Ulysses, with his body lashed to the mast and his ears wide open, is assailed by the bewitching voices, while undergoing a nameless, untranslatable aural experience. This encounter of the hero of Ithaca with music as he passes the sirens' island does not contradict Lévi-Strauss's analyses concerning the musical event perceived as a carnal union, an emotional and intellectual coupling, between the appreciated and beloved work and its audience, nor his conception of music as a set of formal structures lacking in meaning, hence indescribable and ineffable.

Nevertheless, the reason why Ulysses, whose ears are open to the voices, has his feet and hands bound is that his confrontation with the women's singing has proved too perilous. His rapturous musical experience is due to the possibility for him to recapture a mortal pleasure—the pleasure provided, in their soaring modulation, by the voices whose seduction results in the irreversible, catastrophic renunciation of articulate speech by whoever receives them. Ulysses does not hear what he is being told by the sirens, who in any case have nothing to reveal to him. What he is listening to is the voices—voices which mean only what they directly say to the ear and the body. In musical language there is an immediacy and a semantic naiveness which distinguish it from linguistic communication. Its meanings and sounds are different, and when words come to be sung, they are uttered in specific physiological conditions, which help to distort them.

Dependence on verbal language

But music, even when freed from verbal language as is the case with pure instrumental music, retains its relationship of dependence with that language. And on this point the position of Lévi-Strauss, unlike Nietzsche's, is an extremely firm one: "There can be no music without a pre-existing language on which it is still dependent." Further: "Myth and music are sub-products of a translation of the structure from language."

But rather than emphasise the pre-eminence of verbal language over music, it is the possibility of expounding the problem of language as such in the element of music that is, in my view, important. The sirens in the *Odyssey* are cannibals, and their welded legs (fishtails) designate them for men as impenetrable creatures half immersed in the mother sea. And although their singing stems from a profound desire to narrate, it calmly leaves the words closed and impenetrable.

Basically, on the one hand there are musicians concerned with mythology, mysticism, occultism and cosmology who work under maternal surveillance and influence, and on the other there are those who disrespect the maternal image and for whom the problem of music is one of rhythm and of language as rhythm. For the latter, there can be no question of leaving language alone when it comes to expressing the truth of music. Schoenberg said of Webern that, with him, the novel had become a note. And indeed there are types of music which shorten the narration.

MICHEL DENORÉAZ Lawyer, jazz editor for "24 Heures", Lausanne

Jazz in Europe

Stemming from negro folk music in the United States, jazz crossed the Atlantic at the end of the last century to break upon Europe. From the jazz-crazy days of the Twenties to today, jazz has provided a new dimenion to European culture.

The history of jazz in Europe is still personified in the collective memory by one famous name: Django Reinhardt, the gypsy genius of the guitar, the most famous example of a non-American artist to invent a novel, characteristic style of playing. The greatest European jazzman! But there are, of course, other front-line figures through whom jazz in Europe has come of age, after breaking free from its American apron strings.

It was in the closing decades of the 19th century that the music which was to become jazz broke upon Europe, with the cakewalk, ragtime, and the negro spirituals. A picture of the famous "First Jubilee Singers" was painted for Queen Victoria during their visit to London. Ragtime was an attraction at the Paris Universal Exhibition in 1900. Europeans began imitating these unusual styles of music during the early years of the century. But as yet this was merely jazz in gestation.

Between the end of the First World War and the late Twenties the scene was set. American musicians took advantage of the victory to tour Europe, starting with the negro band of the 369th Infantry Regiment, who thrilled the audience at the *Théâtre des Champs-Elysées* in Paris with their marching and their primitive jazz. The white musicians of the Original Dixieland Jazzband and the negro players of the Southern Syncopated Orchestra visited England in 1919. During the Twenties, artistic (mainly surrealist) circles and the night-owls of London, Paris and Berlin—but also of Brussels, Amsterdam and Warsaw —went "jazz-crazy", for a jazz which was often only a by-product for dancing to, or else "symphonic jazz", both of which were despised by the purists. Not until the end of the Twenties did records of "real jazz", or "hot jazz" as it came to be called, appear in France. The oldest fan club and the first specialist magazine date from 1931 and 1935 respectively.

Accolade for Dizzy Gillespie

Even in those distant times, musicians left the USA and settled in Europe for long periods, or even permanently—Alberta Hunter, Bill Coleman, Joe Turner and many more, right up to the present day.

Music passport for young people
Belgium

A music passport has been created for young people under 25 which allows holders to attend major musical events in Belgium and abroad free of charge or at reduced prices.

Contribution to world culture

It took people a long time to realise how unprecedented was the contribution made by jazz to world culture. Yet a Swiss conductor, Ernest Ansermet, demonstrated a sureness of intuition that was extraordinary if we remember that jazz was only just emerging from its primal age. Having heard a negro band in London, he wrote an article in the *Revue Romande* in 1919 in which he perceived the disturbing nature of the "blue note", mentioned Bach in connection with Sidney Bechet (who was playing with the band), and discerned in this music "the broad road along which the world will press tomorrow". It was an amazing premonition of the universal appeal which jazz was to have. It was, moreover, in Europe that jazz acquired its titles of nobility, through erudite research and analysis and theorisation about this music as an art form.

During the 1930s, jazzmen already famous from their records came to perform in Europe—Armstrong, Ellington, Hawkins, Fats Waller and Eddie South among them. After the end of the 1939—45 war, this movement grew, until the time when it was no longer a virtual miracle to be able to hear in the flesh the foremost exponents of classical jazz, bop (which caused a rift between traditionalists and progressives in the second half of the 1940s), cool (a particular favourite of the Scandinavians), free jazz or jazz-rock.

As a corollary, within the space of two generations, the musicians of the Old World came to take their inspiration mainly from the creative artists, whether coloured or white, of the New. There were a few notable exceptions to this rule of friendly subjection, beginning with that veritable catalyst, the Quintette du Hot Club de France (founded in 1934), with Django Reinhardt and Stephane Grappelli. All these musicians, most of them English or French until the 1940s, whether inspired disciples or pale imitators, came together and accompanied visiting American soloists when the opportunity arose. Lastly, we must not forget in this brief survey the revivalist trend which began in the 1940s, based on the polyphonic music of New Orleans.

New European music

To welcome them, special clubs opened up with highly receptive audiences, such as those who haunt *Ronnie Scott's* in London, the *Montmartre* in Copenhagen or the *New Morning* in Geneva. But the crowning glory is the 50 or more annual festivals, from the most prestigious and even gigantic (Nice, Berlin, Montreux, The Hague) to those promoting mainly avantgarde music (Willisau, Moers). Let us remember also the dedication of many independent producers of different types of music, whether neglected or even successful (ECM, Hat Hut, Steeplechase, FMP etc), while subsidiaries of big international companies have turned their hand to major re-issues.

The early 1970s saw the emergence of musicians who laid claim not only to the spirit of jazz but also to the classical/contemporary or folk heritage of Europe. The exponents of this "new European music" are actually giving back to their erstwhile teachers what they received from them; therein lies their originality.

This genuine European contribution to jazz is in evidence everywhere—in England with Evan Parker, in France with André Jaume, in Holland with Willem Breuker, in Italy with Paolo Damiani, in the German Democratic Republic with Peter Brötzman, in West Germany with Günther Sommer, in Switzerland with Léon Francioli, in Denmark with John Tchicai and even in the USSR with Vladimir Chekasin. Not forgetting (though dozens more could be cited) the Swiss-Austrian Vienna Art Orchestra which, when it includes Satie in its programme, still remains within the world of jazz through the (improvised or scored) interplay of colours and timbres, and through a feeling which one hardly dares call "swing" (that "essence of jazz") but which is most closely akin to it.

Of course, these pioneers (and there are more and more of them working in both areas of music, classical and jazz, like Michel Portal) do not represent the *whole* of present-day jazz in Europe. But they are the thinking, moving part, those who perpetuate the Ellington axiom that "Jazz cannot be bound by definitions or rules: it is above all total freedom of self-expression". Alongside them are the countless bands and soloists who continue to illustrate all the different styles and genres, anonymous and faithful servants of their most revered masters.

The European scene today covers research as well as tradition, led by those who have brought a love of jazz to the public at large and by those who address themselves only to the happy few. In short, jazz in Europe is rich and multifarious.

European prize for young composers
Italy

Competition of compositions for young European composers (under 40). Categories: lyric opera or scenic-musical work; symphony music with or without soloists or choral symphony; chamber music for one to fifteen performers.

Submission date: before June 1985; announcement of winners, December 1985.

"Sophisticated ladies"—a show by Mercer Ellington, son of "the Duke": the return of good old jazz

ALAIN DISTER **Journalist and writer, Paris**

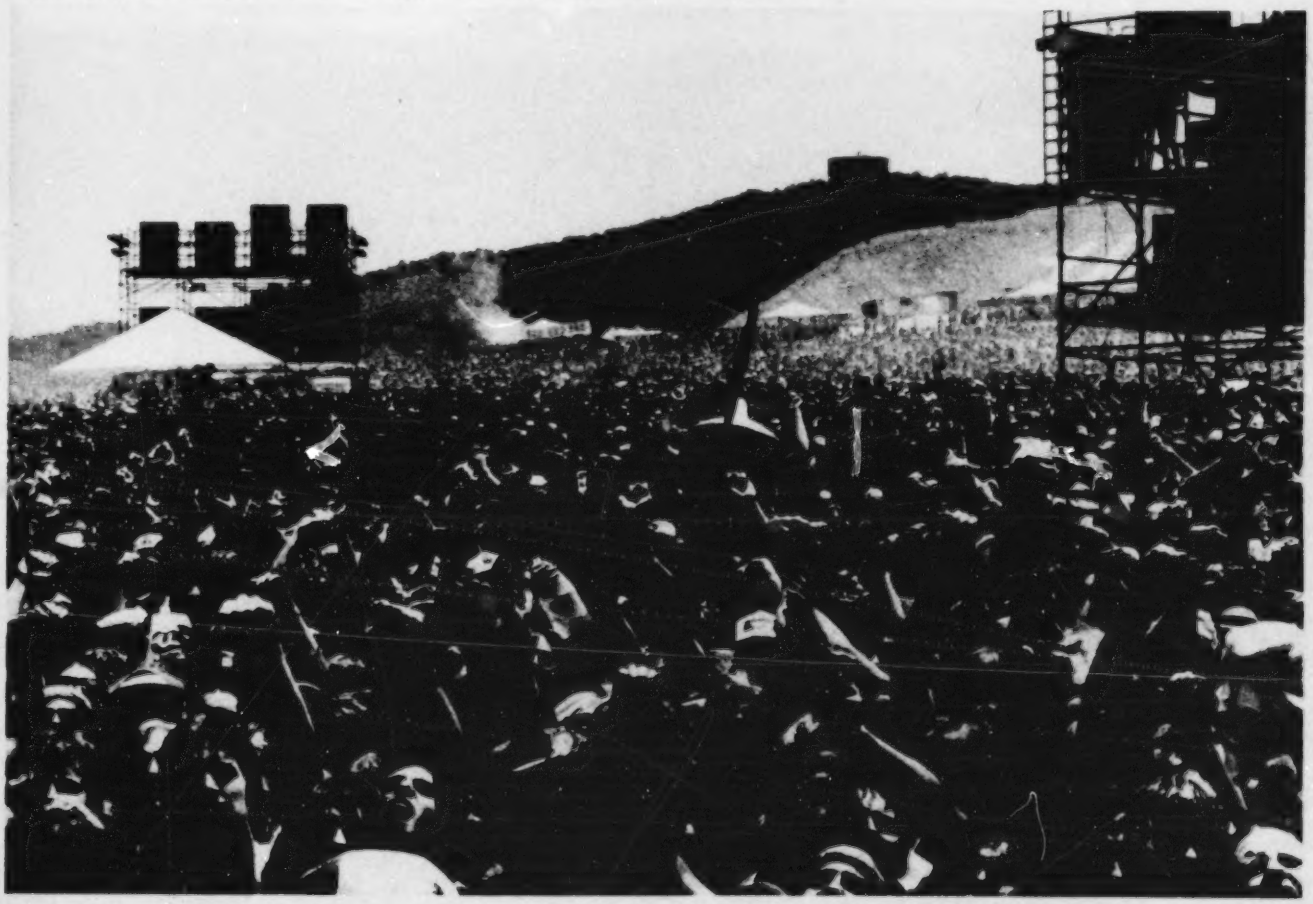
Young people and rock

Rock music is a language that young people have made their own and which has become a global phenomenon and an industry in its own right. From its beginnings in the Fifties, it has gone through many metamorphoses which have all had repercussions on the society of the time.

For a young European in 1984, rock no longer has the significance that it had for his elders in 1955. Nowadays rock is everywhere: on the radio, on television, in the shops and in practically every household. Usually it is in English, but it can also be heard in one of the languages which have succeeded in adjusting to it. As a cultural bond between young people in many countries, rock is gradually losing a feeling for its origins, if not its message. That was not always the case.

Young Americans discovered it before us, in the spring of 1955, when Bill Hailey wrote the soundtrack of the film *Blackboard Jungle*. It was, in fact, the second stage in its development, since for some time the young people concerned had

300.000 rock fans waiting for the music to begin at a festival in San Bernardino, California



been listening to black music, which was more fleshy and enlivening than the variety imposed on them. It was then that a rather smart disc jockey christened Bill Hailey's music "rock and roll".

From then on things took another turn. Listening to radios, which had been a mere pastime more or less prohibited by the prudish souls from the very religious Deep South, became the symbol of a defiance which very quickly went beyond the framework of music to redefine a whole way of life.

Scandinavian Festival of Baroque music
Skaholt, Sweden, 13 July–18 August

Musicians from all five Nordic countries will join this Festival of Baroque music performed on original instruments, to be held in Skaholt Cathedral.

With the advent of Elvis Presley, a more palatable star than the fleshy Bill Hailey, people began to speak of revolt. Obviously that was not to everyone's taste: there was a flood of curses and protests against this rock and roll which "perverts and debauches young people". And yet young people simply wanted to have a little fun, to break out of the frightful straitjacket of puritanism which the America of the Fifties had imposed on them. And so rock became the synonym of a new language (usually coded, in order to distinguish itself from the adult world), of "unbridled" pleasures and sexual revolution. All these ideas were conveyed in the songs as well as the private life of the stars/models.

Carbon copies

Europe quickly succumbed to the fascination of this new way of life. First it was England which, ever outward-looking, welcomed this beat from across the Atlantic. The first English rockers were carbon copies of their American counterparts, just as the French and Germans were to be after 1960.

The public quickly became receptive. And consequently it adopted an attitude—the word "look" was not yet used—which resembled a need to come together in a tribe, a conspiracy, with its signs, slang and fashions. Almost 30 years later some of these tribes have scarcely changed at all; they have remained faithful to the sound and customs of their golden age. Such are the teddy boys, the great defenders of the true rock and roll of the Fifties.

Successive tidal waves have brought about far-reaching changes in these attitudes and, by extension, in the life of almost all those who have been involved in rock directly or indirectly. Scarcely anybody was spared by the Beatles and the great pop era that they ushered in. Everybody wore long hair whether they were rockers or not, and the most obvious symbols of that period penetrated all layers of society. Rock no longer had to be the standard bearer of a new age: it was at its centre, the constant reference, the consummate form, despite its sudden lapse into decadence.

Last outbursts of subversion

From the mid-sixties onwards the influence of pop spread throughout Europe. It took the great upheavals of the spring of 1968 for these trends to acquire individual characteristics. Whilst at the giant pop festivals, the crowds appeared increasingly uniform from country to country, the music tended to differ. People began to speak of German rock or French rock.

They turned back to their own roots, all the more avidly in that rock was then flirting with ecological themes and folk music. Who, at the time, dared to claim that rock was passing through its last outbursts of subversion? For indeed, at the end of the '70s and the beginning of the '80s it ceased to be a rallying point. Perhaps because young people no longer wanted to be rallied...

Even those who had been carried along by its energy began to accuse it of going flat, losing impetus and degenerating... Very probably rock has nothing to do with this change in mentality. As always, it is no more than the reflection—however thunderous—of a certain reality and not its detonator. If it was the symbol of revolt, that was because revolt was in the air. When the wind began to blow in the direction of a revolution it simply allowed itself to be carried along, amplifying the message or translating it into its idiom which was more acceptable or more understandable to young people.

Nowadays, rock is a widespread cultural phenomenon. It is easy to get lost in the jungle of its labels and movements. As a supreme delicacy, it enables everyone to fashion for himself a look or an image for an evening, a season or for life. With a little skill it is possible to display the variety of your tastes and to appear as a "punk" one evening and "hard" or "new-wave" the next day.

What does it matter, since everything is a game? Rock is no longer a serious affair. So much the worse. Or should we say so much the better? Nevertheless we can be sure that if the need suddenly became apparent, if for instance it were necessary to struggle against some tyranny or other, it would quickly become the symbol of revolt which all normal young people harbour somewhere at the bottom of their hearts.

International summer music and dance
Bretton, 19 August–9 September

Collaboration between 60 talented young composers, performers and choreographers from different EMY countries invited to bring their arts together in a common human expression in order to remove the "narrowness" of attitude sometimes evident amongst a great number of performing artists, too few of them being adequately educated culturally outside their own major specialisation. It is furthermore planned to introduce video techniques into the framework of the project in order to give dancers and musicians an opportunity to come to terms with the entirely new setting for performance required by the medium.

The European ballad
Dublin, 26-30 August

The annual conference of the Commission for Folk Ballads Research of the International Society of Ethnology and Folklore will be discussing the European ballad at its 1985 Conference to be held in Dublin.

Privacy of sound
Cork, Ireland, 14–16 May

This symposium is to study problems linked to the invasion of sound into our privacy, its repercussions on the human organism and psychism—its positive and negative effects. It may indeed be feared that such an enforced and constant sound influence will encourage passive music consumption and weaken the individual's ability to appreciate and use music. These problems will be discussed by musicians, sociologists, psychologists, culture and mass media experts, politicians and representatives of the music industries.

The princes of music

About a hundred concerts covering two centuries of music from Adrian Willaert (1485) to J. S. Bach (1685); these are designed to show the reciprocal influence of musicians, schools and countries in the flowering of European music (organised by the Flanders Festival in co-operation with various European countries).

East meets West
Greece and other countries: Oct/Nov.

An international festival (possibly organised in the form of decentralised mini-festivals and colloquies) will attempt to cast light on relations, contrasts and cross influences between Eastern and Western music both in general and more particularly along the eastern edge of EMY countries. The music presented at the festival will be both traditional (including prehistoric and ancient examples preserved in special types of Greek and other Eastern folk music, medieval (Byzantine) and modern folk, plus classical Western-style music), and also greatly stressed, contemporary music of Eastern countries, especially in their most unusual and original aspects.

STEPHAN HOFFMANN Music critic, Freiburg im Breisgau

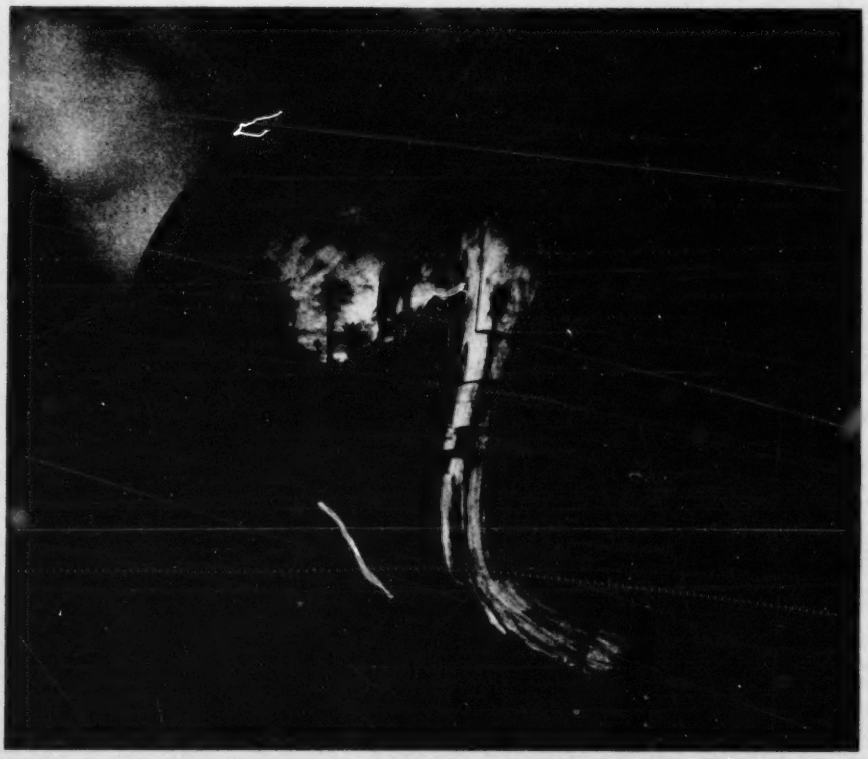
Musical pollution

Piped music, canned music, wallpaper music—call it what you will, there's no getting away from it. It haunts us in restaurants, pubs, shops and supermarkets. It is not even meant to be listened to—just heard. One can even ask whether it is music at all.

We all know the situation—a good friend recommends you a restaurant and your are looking forward to a nice quiet dinner, but the meal turns out to be less peaceful than expected as you are joined, in sound, by a number of uninvited guests—James Last, the Beatles, Mireille Mathieu, Mozart—depending on the landlord's fancy. You can count yourself lucky if you happen to like what you hear coming over the loudspeakers. But what about the customers who cannot stand James Last or simply want peace and quiet? There is nothing they can do. Radio sets at home can be switched off, but not restaurant loudspeakers. Customers simply become the captive audience of sounds they do not want. Some wine bars in Austria, the home of cafe music, make a charge known as *Schrammelmusik* (music cover), which everyone has to pay. But the word is quite misleading—payment of the music toll gives no cover—quite the opposite.

Music has become omnipresent. The selection in restaurants may still be a matter of chance, though it generally reflects nothing more than the doubtful taste of piped-music suppliers. However, in other areas music has long been a means of stepping up profits. An entire branch of industry thrives on this, assembling music by the most sophisticated methods with the customer in mind—department store music to produce a demonstrable increase in turnover; office music to improve the working atmosphere; airport and hotel music with its soothing effect; even cowshed music with its impact on milk production.

These various forms of music, however different in function, have one thing in common—the way in which they are produced. The ancient, venerable concepts of composition and arrangement are naturally ruled out from the start. All musical extremes are deliberately debarred. The music issuing from department store loudspeakers must have a steady volume and avoid sudden effects, notes that are too high or too low and the human voice. With one exception—during the Christmas rush children's choirs may be heard encouraging sales by singing "Silent Night", "Jingle Bells" and so on.



Drizzle of canned sound

This music is more effective when turned low. The aim of this drizzle of canned sound is not conscious assimilation and it represents something quite new in the history of music. For thousands of years music was made to be listened to. But department store music is meant only to create a warm background. There is no contradiction in the fact that Mozart may sometimes find his way into department store music tapes, though his compositions were not meant as background jingles. But department store wallpaper music is not Mozart—it only appears to be. And anything unusual in classical composers, anything that lends character, is simply cut—development sections, accents, daring harmonies, provocative instrumentation. All we have left is a melody with no backbone which might just as well have come from a pop-song producer—plastic music as it were, whose components all sound exactly the same.

This music is not meant to be listened to and that may explain the fact that, while we have associations and action groups against air pollution and the pollution of

drinking water, so far, no one has got up in arms about damage to our acoustic environment. And so our musical sensitivity will continue to be subtly and gently aggressed by the piped music in department stores and offices—music which we hear without listening to. Its strategy takes advantage of one simple fact—you cannot just close your ears. "Anyone who has ears to hear, let him hear" the Bible repeatedly says, but then there is not much else you can do.

This acoustic barrage has been made possible through the tremendous advances in technology of recent decades. Limitless availability and mobility of acoustic information on tape, cassette and cable have made it possible for the first time for the main American producer, "Muzak" ("Music all around you"), to flood any given area with sound at the touch of a switch. Earlier, in the time of Bach, Beethoven and Brahms, music could only be heard when people sat at their instruments or set to work with their voices. Music was always something special.

Concerts of religious choirs

Cyprus, May

Choirs of the Greek Orthodox Church and an Armenian religious choir will sing together in the Byzantine and European styles in different towns and rural areas of Cyprus.

Of course entertainment music had always existed, in both meanings of the word—music entertained and people entertained each other in conversation in the process. But the difference with today's piped music is quite obvious—when Johann Sebastian Bach made music in a Leipzig cafe, which he occasionally did, he played live for a few hours, then silence returned. Imperfections there may have been, but it was living music. Quite apart from the enormous difference in artistry between Bach and Muzak, Bach's cafe music obviously has nothing in common with sterile, unchanging canned music.

No escape

But we are exposed to it more and more. The last remaining places of refuge are being acoustically invaded, and these days you can hardly go to the toilet in peace. The new, fully automatic public conveniences in the streets of France let you in only when you have paid your franc. The door opens, the light goes on and at the same instant plastic music begins to drizzle down from the ceiling; your hope of escape in the one quiet place left is gently shattered.

BERTRAND LAZERME **Organist, Plaisance-du-Gers, France**

An organ for fields of maize

Was it madness or simply a creative urge? That is the question they are asking themselves today—the initiators of an original organ-building venture, fraught with the greatest difficulty and surrounded by general scepticism, but possessed of an inherent contagious and provocative dynamic force. The building of the organ will be completed at the end of 1985, as a symbol... accompanied by a series of creative projects, with music promising to revitalise the social, cultural and economic fabric of a whole community.

In 1979 the original aim was a simple one: to impart new life to a community by the building of an organ in a small locality on the road to Santiago de Compostela, between fields of maize and vineyards; to foster creation and human relationships; to break down isolation and introduce a European dimension: hope stimulated by an earlier musical venture in Old Castile.

In 1985 the life of Plaisance-du-Gers hangs on the building of the organ. Music and painting combine in an overall project designed to improve the living environment. One creative undertaking has led to another and yet another... and now Plaisance is set to become a centre for the manufacture of musical instruments.

To understand how such an enterprise took root—it might best be described as a successful "graft", as distinct from something imposed—the reader needs to be acquainted with a few details.

A township with 1,600 inhabitants, the cantonal capital of a department with 170,000 inhabitants, Plaisance-du-Gers was struggling against depopulation and isolation: "There is nothing to do here—the place is done for" you would hear in the streets ... The stained-glass windows of the neo-Gothic church were broken and the paintwork was faded ...

In 1979, though its mayor was an author-farmer, Plaisance-du-Gers did not seem

destined to fulfil any cultural mission, yet that mayor agreed to an extravagant project suggested to him by two young men: one an organ builder, the other an organist. They were convinced that the building of an organ, like the building of a cathedral in olden times, could revive the social, cultural and economic life of the community. Madness?: they set about repairing the presbytery outbuildings and installing the first workshop...

Is there any need to describe the difficulties met each day for four years by a team with no money—save for a first grant, followed by nothing more for a long time—which set to work on a voluntary basis, toiling 14 hours a day, including Sundays; the first administrative steps they had to take filled them with doubt and despondency: "these yokels are incapable of understanding anything" (what scorn!...).

Total involvement

Today the elected representatives and the population all feel involved. Everyone is taking part in the building of the organ, in restoring the church which is to house it, in transforming the town's architecture, in enhancing its public amenities, in setting up a cultural centre (whose membership increased from 10 to 285 in two years)—with a library, exhibitions, theatrical performances, concerts, music classes (music theory, singing, flute, piano, introduction to music)—and in reviving the cinema. All this has been triggered off because the organ-workshop-architecture project set up in the town and its surrounding area, making use of local techniques, receiving timber from the farmers and assistance from craftsmen—the whole village is investing all its energies in this venture.

The project on film

The Parliamentary Assembly of the Council of Europe wishes to see maximum publicity given to the Plaisance-du-Gers organ project. It has asked for a documentary film to be realised, tracing the different stages in the construction of the organ, showing the interaction between this project and the economic, social and cultural life of the community, and underlining its European dimension.

A 50 minute 16 mm colour film made in Plaisance and locations in other European countries is thus being produced by the Council of Europe. Directed by Guy-Michel Brandtner, the film will portray the many aspects of this exemplary entreprise. It will be completed towards the end of 1985.

His work entailing a certain amount of travel, the organ builder takes the local youngsters with him on journeys of discovery through Europe, imparting knowledge and know-how. The local inhabitants, their faith restored through community work, have given up the habit of self-criticism. They are finding that everything has become possible. By their enthusiasm and nascent achievements they will succeed in prevailing upon the departmental, regional and ministerial authorities to help them complete their project.

The future organ will even bring about the twinning of Plaisance-du-Gers with a Spanish town, Paredes-de-Nava in Old Castile, which can boast a considerable heritage of historic organs. In the past two summers, delegations from Plaisance-du-Gers have taken part in the international organ festivals held there, and look forward to returning the invitation when the Plaisance organ has been built.

Culture and economy

Scarcely have visitors to Plaisance-du-Gers today taken in all the aspects of the spectacular cultural development brought about by the organ-building, when they become aware that the town's economic life is following hard on the heels of its cultural life.

Thanks to the perseverance of Father Delfin, a priest from Jerusalem, the church of Bethlehem at last has an organ worthy of it

No lengthy explanation is necessary! Here are two examples:
— the organ builder, after four years' voluntary work, was not intending to stay in Plaisance, but in order to finish the organ he needed a proper workshop; the decision was taken to set it up locally. He was joined by one, then another, and today four employees; tomorrow they plan to form a group with other musical-instrument makers;
— the raw materials have been found in the area: when prospecting for them, the organ-builder met a sawyer with a passion for stringed instruments, whose searches in the Pyrenean mountains had led to the discovery of types of wood with an extraordinarily resonant quality. Together they decided to exploit this discovery at Plaisance-du-Gers by drying and selling wood for the manufacture of stringed instruments.

Education in contemporary music
Strasbourg, September–October

This conference's aim is to look into the problems linked to contemporary music education and to examine ways of enlarging the audiences of new music. It will be integrated into the contemporary Music Festival, "Musica '85". Participants will be music teachers, musicologists, music journalists, presenters of music programmes on radio and TV, representatives of the phonogram industries, composers and musicians.

Dynamics of creation

Plaisance's new-found dynamism—thanks to its organ—appears typical of a new quest for universal harmony. The association of the arts (painting/music/decoration/architecture/organ-building), characterising the project, is constantly referred to and praised.

In 1985 this village of 1,600 inhabitants will be the proud possessor of a number of art treasures:
— the organ case will form the base for a painting by Daniel Ogier, choreographer, decorator and artist (Mnouchkine's film *Molière* and numerous operas). This triptych, measuring almost 100 m^2, and the two stained-glass windows to be installed opposite, will crown the restoration of the church, gratuitously superintended by Daniel Ogier;
— the composer Jean Louis Florentz, another enthusiast, is engaged in composing a work for the Plaisance organ;
— lastly, the cinema hall, baptised *Salle de l'Europe*, will be inaugurated at the same time as a large workshop for the manufacture of musical instruments.

The association *Ars Organorum*, which supervises the building of the organ, does not want to hold this project up as an "example", but hopes it will inspire similar ventures at national and European level, implying the supplanting of hide-bound mental attitudes by the adventurous spirit indispensable to any creative work.

It is planned to hold the inauguration of the organ around 21 December 1985, to mark European Music Year, and coincide with the winter solstice.

TOD MACHOVER **Composer, Professor of music and media, Massachusetts Institute of Technology**

The symphony orchestra and electronic music

During the 20th century, the symphony orchestra has undergone many transformations, to the point that it is hardly recognisable today as the same performing ensemble which was developed in the middle of the 18th century and standardised in the 19th. Many of these transformations have been due to the increasing complexity of composers' demands for this ensemble, but some have been due as well to the development of technology which has fundamentally changed our concept ot the word "instrument" itself.

Since the beginning of this century, composers have been driven to extend the sonic capabilities of the symphony orchestra. With the breakdown of the use of common practice tonality, composers compensated for a lesser degree of precision in describing musical development which had been provided with highly explicit harmonic shadings by favouring other aspects of musical discourse which had traditionally been neglected in Western music. Stravinsky, Bartok, Schoenberg, and Varèse were all concerned, each in an original manner, with developing rhythmic and timbral possibilities of the orchestra. One observes that, during the explosive period preceding the First World War, many works can be found that elevate percussion instruments to a new level of prominence, or attempt, as in the case of Debussy, to convey musical structure through subtle timbral differentiations.

Both the liberation of percussion, and the emphasis on colouration at the expense of dominant and directional pitch hierarchy, prepared the way for the acceptance of electronics. This domain,

first with the introduction of the tape recorder, then of the analogue synthesizer, and most recently of the digital computer, allowed aspects of music to be controlled with a precision and suppleness that were not possible with traditional instruments. Or at least this seemed to be the case during the first, naive period of electronic experimentation!

A distinctive sound

During this first period of electronics, roughly from the end of the 1940's until the middle of the 1970's, a general feeling of optimism and euphoria surrounded the new medium. This same feeling greeted the introduction of each new step in technology described above, and in general contributed to a climate where the greatest developments of electronic music tended to be independent from the world of traditional instruments. In many ways, electronic music was treated as a separate *genre* with a characteristic public and mode of presentation (radio diffusion or staring at rectangular loudspeakers...).

Composers were more interested in exploring the specificity of the electronic medium than in attempting to combine it with the orchestra. This was due to many factors. First was the genuine feeling that all possible sounds could be created with electronics, and that therefore the traditional orchestra would soon become obsolete. Second was a more "historicist" point of view which held that electronics must by definition entertain a complete break with the past, and thus disapproved of the culture-laden references associated with any orchestral instrument. Last was

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Jacobus Gallus and his time

Ljubljana, Yugoslavia, 23–25 October

The symposium will allow for a complete presentation of this Slovene composer (1550–1591), with Palestrina and Lassus one of the greatest masters of the Renaissance vocal polyphony, deeply admired by Handel and Bach. Experts from various European countries and the USA will present papers on J. Gallus (later to be issued as a publication); an exhibition and a concert of his motets and madrigals and the edition of an album of three records will round up this presentation of the work of this musician.

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the simple fact that in the early days electronics were, contrary to the eurphoristic predictions indicated above, actually terribly crude and difficult to manipulate; composers often felt that what they could produce with electronics was not worthy of being combined or contrasted with the subtlety of an orchestra.

In the past five years or so, many changes in the area of electronic music as well as in musical culture in general have caused this rupture between electronics and the orchestra to disappear. It appears as though we are finally moving towards a truly hybrid and synthetic form of musical expression where electronics and traditional instruments will become natural complements. Already one can see the birth of new ideas of orchestration, new instruments, and new musical concepts that this marriage has stimulated.

Research and innovation

Especially with the introduction of digital computers, it has become possible to produce a wide variety of sonorities with relative ease. The first step in this process was to analyse many existing sounds in order to determine what aspects of these sounds gave them a sense of "life" and "reality".

This research turned out to take a longer time than anyone had imagined, and the work of such people as John Grey from Stanford University and Jean-Claude Risset from Bell Laboratories (and later IRCAM) was indispensible. As this information was accumulated, research was done into efficient and musically intuitive ways that a composer could specify his sound structures to the machine. Much progress was made in this area, from John Chowning's discovery of the use of the frequency modulation algorithm for sound synthesis to the development of a programmme such as *chant/formes* by Xavier Rodet at ICRAM.

With such tools and concepts, composers have developed the ability to synthesise and reproduce a very wide *palette* of sounds. This has led to a new curiosity and courage in combining these sounds with traditional instruments. Much work has been produced in this domain in the last five years. Through this music a new sense of orchestration has begun to be developed.

It is beyond the scope of this article to discuss or categorise the many ways that electronics have been combined with instruments to date. Suffice it to say that the attempts have been quite diverse. One of the simplest techniques has been to use amplification, borrowed from rock and popular music, not only to increase the general volume and "presence" of the orchestra, but to give prominence to certain instruments against the natural laws of acoustics (ie Berio's *Sinfonia* or Boulez's *Répons*). It has often been noted as well that amplification itself changes the *timbre* as well as the volume of instruments (a fact that Lorenzo Ferrero exploits in his opera *Marilyn*). It should also be noted that once instruments are "picked up" by a microphone, many complex processes can be performed on their sounds (some of which will be discussed below). But a very simple process is worth mentioning here—spatialisation. By making it appear as though the sound of an instrument does not emanate from its own physical body, the composer can use electronics to "play with" the fine line between reality and imagination.

Euregio orchestra training sessions and concerts

The Euregio orchestra (initiated by music school directors in Belgium, Germany and Netherlands) consisting of approximately 90 music school students from the three countries, will work together in intense training sessions including works by classical and young contemporary composers and finish with a concert tour to Aachen, Düsseldorf, Liège, Antwerp, Maastricht and Eindhoven.

The purest of instruments

In striving for an elegant combination of electronics and traditional instruments, many seemingly obvious phenomena have been contradicted. For instance, it has often been a shock for composers to realise that a rather bad electronic sonority that tries to copy a live instrument tends to mix too well with this real instrument, to be covered and masked in fact, rather than to protrude in ugly fashion. Composers have had to learn which electronic sonorities fuse better than others, what exaggerations are necessary to make independent layers audible, etc. Certain composers have used electronics as an equal and complementary addition to normal orchestral writing, while others have striven to achieve with these means effects and sonic results which are not possible with instruments. Other composers have experimented with using such sounds in combination with an orchestra, to provide a sense of aura, or unreal resonance (Murail and Nono, for example). Even from these few examples, it should become clear that nothing less than a totally new concept of orchestration is being developed, one that will link advanced electronics to ever-changing orchestral textures.

These new demands require new instruments. The purest of these are the electronic instruments, most recent of which are digital synthesizers, which vary so greatly in power and design that they can scarcely be grouped together. On the one hand are the highly specialised and quite expensive hardware computers that have virtually no limit to their sonic resources (such as IRCAM's 4X or Lucas Film's ASP). On the other hand are the commercial synthesizers, manufactured in large series, which have limited power but great ease of use, and are relatively economical. What these various machines have in common is

that they combine electronic precision with human gestuality (usually in the form of a piano keyboard interface) in a way that justifies them being called musical instruments. A playing technique has begun to be developed for these instruments, especially in the rock and commercial world, but little has been done yet to introduce them into an orchestral context. For the time being, the sound that they produce is too simplistic and not as rich as traditional instruments. This will soon change, especially as synthesis resources are increased and recorded "real" sounds can be combined with pure computer synthesis.

A more typical path has been to combine live instruments with electronics in a more or less direct way, thus producing the clearest possible marriage between them.

Current research is moving in the direction of intelligent transformations of traditional instruments. Here a computer would be aware of many aspects of the music played on such an instrument, such as the pitch, articulation, *timbre*, and eventually, even perhaps the musical context. If the machine could analyse all of this material very rapidly, then it could shape its electronic reaction with the greatest subtlety and truly follow the gesture of a performing musician. To go a step further, I imagine that, in the not-too-distant future, hybrid instruments will exist that combine certain aspects of classical playing technique, acoustical resonance, and high-speed computerised interaction into a single playing style. Such instruments would provide the necessary link between the orchestra and new technology.

Exciting variations

With all of these possibilities either available at present or waiting just around the corner, the composer must search for musical concepts that provide an integrated setting and clear direction for his ideas. Of course, many such concepts are possible, and we are as far from a consensus in this area as in musical language in general. Questions that must be asked are: should a musical discourse emphasise the inherent differences between electronics and traditional instruments, or should it seek for integration? To what extent should human gestuality be introduced into electronic instruments? Should these instruments mimic traditional performing modes, or should they strive for forms more specific to computational models of precision and mechanisation?

Of all that electronics have added to our thoughts about the use of the orchestra, a new and extended concept of *timbre* as a compositional determinant is probably the most astonishing. *Timbre* can now be viewed not as a static phenomenon but rather as a rich combination of many different elements.

We are quickly moving towards a time when the entire electronic instrument range will simply become part of the orchestral resources available to the composer. Whereas compositional ideas at present emphasise the distinctness of each world, the time will soon come when it will serve no useful purpose at all to see any distinction between them. While we composers have long felt equal to the effort that such an evolution demands, it might be worth adding in closing that we cannot get far without an increased willingness and courage on the part of orchestral managers, conductors, and players, to join forces and help us take the exciting risks which are necessary if we are to get anywhere at all!

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Signature tune by Olivier Messian

Olivier Messian (centre), accompanied by Rolf Liebermann and the Japanese conductor Seiji Ozawa, attends the Paris première of his opera "Saint François d'Assise". The French composer wrote the signature tune for European Music Year—an air for flute which will accompany the animated logo, designed by the Swiss artist Celestino Piatti, at the beginning of all EMY television productions

GILLIAN DAVIES Associate Director General, IFPI London.

Music piracy

Pirate production of phonograms and videograms is a racket with vast proportions. A study carried out in 1978 by the International Federation of Producers of Phonograms and Videograms (IFPI) covering the EEC countries, indicated that the estimated retail value of pirate discs and tapes amounted to more than $193 million US. This fraud is devastating for the music professions as well as for the music economy as a whole. Several EMY projects will deal with this problem and the Council of Europe will set up a working party to study the fight against piracy, especially in the field of music.

My vision of the future of the music industry is at once a most exciting prospect and a threat to creativity. It is this: in a few years time technology will have advanced to such a level that the average home will possess a digital high-definition TV, linked to a home computer. Through an interactive (two-way) cable system the viewer would also be linked to a central bank, a library as it were, of audio and video recordings.

By dialling up the appropriate catalogue

number on his own computer, the viewer could then select—from the library—any musical recording or audiovisual programme he wished to see or hear. These would play on his TV, in digital stereo sound and with high-definition image. Or he could receive video games, or even computer software, all downloaded from the central bank to his living room.

For those unable to afford such a system, shops without stock will exist. These stores will simply be copying outlets, linking a high-speed duplicating machine to a central bank by cable. Customers' requirements would be copied onto blank tape.

The combination of new technology and the central bank will drastically reduce the market for pre-recorded material. There will be little need for the average consumer to purchase audio or video product when access to a central bank will provide him with a complete range of material, from records and films to games and computer software.

There will, in other words, no longer be a sales and distribution system as we understand it now for pre-recorded material.

For the industry, the challenge of this new technology will present both opportunities and problems. First, these new diffusion methods will generally break down the barriers between the music and video industries, creating new combined enterprises. Eventually, these too will fuse with video games and computer software suppliers, producing a mega-industry to provide a multitude of product for both entertainment and business purposes.

Symphonic bands and contemporary music

Luxembourg, 17–20 October

This festival will give a complete presentation of the most recent musical compositions for symphonic bands. Each of the participating bands—from more than 15 countries—will render pieces which have been composed since 1980 in their countries. Composers, editors, conductors, musicians and instrument-makers will attend this festival and have an opportunity to exchange views on various aspects of interpretation of contemporary music by amateurs.

Karl Orff's works for schools in tomorrow's world

Salzburg, 28 June – 2 July

International symposium: talks, panel discussion, presentation of the works of Karl Orff and his disciples.

Protecting the producers

But this can only happen if a proper foundation protecting the producer is laid first. Quite obviously, these new diffusion methods offer unlimited opportunity for private copying and commercial piracy. They also raise the problem of remuneration for producers when their material is diffused on-line.

Consider this: in some countries—several member states of the Council of Europe included—there is no right to remuneration for producers of phonograms with respect to broadcasting, satellite transmission, cable distribution and public performance of sound recordings. Therefore, audio material is used by broadcast stations and other users without payment to the producers. Cable networks in many countries are seeking to use programme material, including video music programmes, making little or no payment at all to the producers of the programmes.

If this state of affairs is allowed to continue, it is perfectly conceivable that audio and video material could be transmitted by satellite and diffused via interactive cable systems to consumers with hardly any remuneration to producers. And because the consumer has access to a limitless bank of material, sales would be reduced. Para-

Pirate cassettes—syphoning off a huge market

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doxically, the products—whether films, video material or audio recordings—would enjoy a wider audience than ever before while the producers of the material watch their sales plummet. Revenue from sales of individual copies of sound recordings have to date provided the main source of income for the music industry and its artists. It is vital, therefore, that producers are able to control the various uses to which their product is put, to replace the revenue lost by declining sales.

And, under present copyright systems in most countries, this is simply not the case.

Lack of control

Without this control, the public would have free access to programming. Piracy and private copying would flourish and investment in new repertoire would become uneconomic. Therefore it is essential that copyright laws keep pace with changes in technology.

At the moment, the exercise of copyright is in some instances linked to the physical distribution of an object, be it a disc or a video or a film. When that distribution is replaced by transmission—when, in other words, recordings are disseminated by broadcast or cable, rather than through shops—that link is broken, and producers can lose control over the use of their material. With lack of control comes lack of remuneration, which could be disastrous to the entertainment industry and, ultimately, to the consumer.

It is, after all, hardly worth owning a host of expensive hardware, if there is no software to play on it. And, unless the recording industries are adequately remunerated, the production of audio and video recordings will no longer be viable. The economic basis for investment in recording new works and new performances would be removed. Performers' employment opportunities would be reduced and the public interest will be the first to suffer from the inevitable decline in creative activity and the lack of choice consequent upon the resulting decrease in the availability of cultural materials.

The purpose of the copyright system is to promote cultural activity by granting exclusive rights to authors and other creators, providing them with economic incentives to create new intellectual works.

If copyright legislation lags behind technical progress, it will no longer fulfil its purpose.

Music today comes in a myriad of different forms stemming from innumerable different techniques. The musical creator is thus obliged to create his own language and musical forms; never have the possibilities been so great, never have the risks been so high

Today and in three hundred years' time

Ligeti: a world of irreverance

Ligeti spent one week during the summer of 1973 lecturing about his music at the Academia Chigiana in Siena; I was one of the students, and after his talks, he would come and eat pasta and pizza with us all; in addition, late into the night, after the concerts, he would sit in the *piazza* with us, drinking wine and talking—talking about music, about politics, about wine, women and song.

What struck me most about Ligeti's music was its completeness. So much contemporary music sounds experimental—like unfinished research, but here was a music that was in no way conservative or "retro", but which nevertheless had a certainty and a mastery which I found unusual and impressive. I remember taking the score of *Continuum*—a piece for harpsichord—away with me one night in order to analyse it and see how the "magic" had been worked. I discovered a Bach-like rational structure to the art which its sparkling texture and apparent spontaneity almost betray—an imaginative ear balanced by an inventive mind.

In 1975 I went to Hamburg to study with Ligeti for one year. He has six or seven students at a time—all post-graduates, having completed their basic musical training of harmony and counterpoint, and the attendant traditional disciplines. The "class" meets once a week, usually around noon, and goes on until it is finished —sometimes six o'clock, sometimes midnight, sometimes at the *Hochschule*, sometimes at his apartment.

He calls his pupils "colleagues", and everyone is equally entitled to their say about each other's compositions during the course of the proceedings. Ligeti considers himself just one of the group, and invariably prefaces his comments with remarks like "I may be wrong, but ..."

Like all composers, Ligeti is obsessive; but he is, I suspect, a lot more obsessive than most. His obsession clearly manifests itself with regard to orchestration. He is the master of the musical footnote; indeed, if he did not invent the art, he has raised it to new heights—"the ppp of the piccolo should balance the pppp of the contrabassoon"—a typical Ligeti expression at the bottom of a page of music. In class, he would examine and re-examine a phrase, considering, re-considering and considering again the way in which it was scored for the instruments and the dynamics employed. His "obsession" is well founded since his ear is so acute that he hears subtleties that lesser mortals would not perceive—he has, on several occasions, walked out of performances of his own music, being disturbed by the noises of air-conditioning systems or inferior amplification.

Despite his wordly success, Ligeti manages to retain a child-like naivity. He is a charming caricature of a mad Hungarian professor—obsessive, as I have said, sensitive in the extreme, his mind inhabits a strange magical world—no wonder he loves Lewis Carrol's *Alice* so—his music is a music of machines that don't quite work, of floating clouds with microscopic movements within the static mass, of crazy satire and slap-stick wildness. His world is an irreverant world—"Life is too serious not to laugh at it".

Malcolm Singer, composer

Scelsi: to hear his work played at last

Music is immediately present. It fills space and, while revealing its lines and structure, retains its constantly renewed mystery and power. The names it might be given, the category to which it might be assigned, the period to which it belongs—all this is of no importance when we are listening to it. It is a music that fascinates not through captivation or hypnosis but by its very state. It is a music that pleases without its audience being definable. Thus, *Natura renovatur*, a piece for eleven stringed instruments performed at Besançon, aroused the enthusiasm of its audience in that "old Spanish city" with its bourgeois traditions. After the musicians had been called back 18 times, the piece had to be played again. Thus again, some uncertain young people, when hearing *Okanagon* for harp, tam-tam and double bass ("*Okanagon* should be regarded as a rite—if you like, as the Earth's heart-beat"), become more and more excited by a world that is unknown but strangely familiar to them.

And yet this music is still confidential, seldom performed and little recorded. It is neither the work of a famous musician, whether an official one or a well-established non-conformist, nor that of an up-and-coming musician ready to leap to the front of the stage. Where does it come from? What mythical figure has composed it? What parallel visionary? In what country? In what period? These questions would not need any answers if we were in fact living in a different world. Giacinto Scelsi, the musician concerned, was born in 1905 under the sign of Capricorn. He received a "medieval education" in an Italian castle. At an early stage he went to Vienna and was the first Italian to compose according to the rules of dodecaphony. He was also the first to depart from them, to disregard them. He travelled about. In Paris he wrote some poems, published by a small sophisticated publisher who was too absorbed in his work to bother about distributing it. He consorted with Henri Michaux, Pierre-Jean-Jouve, Brancusi and Tzara, poets rather than musicians. He went to India and Nepal. He was interested in sound on its own: "Music cannot exist without sound, but sound can very well exist without music... Sound can be regarded as the cosmic force that is the basis of everything. According to one fine definition, sound is the first movement of the immobile, and this is the beginning of creation." He composed the four pieces

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(on a single note) for orchestra in 1959. One of today's most famous composers, after hearing *Xnoybis* for solo violin in the 1960s, approached Scelsi and told him: "As from today I am already greatly influenced by you." He went to Japan. He composed the *Canti del Capricorno* for female voice and voice with instrument(s) between 1962 and 1972, which was recorded by Mishiko Hirayama.

In the 1950s, dogged by a disease inexplicable to Western doctors, he retired to his home in the hollow of the Forum, opposite the Palatine Hill. Since 1982 his scores have been published by Salabert. Some gramaphone records have appeared, and on the sleeve of one is written: "No one will ever know how old he is". Giacinto Scelsi has never wanted to be photographed (only one photograph is known to exist of him, taken at the age of 18) and the only image he gives of himself is a drawing of a circle over a horizontal line above his initials—a Zen symbol, a signature, half-way between east and west. Giancinto Scelsi, the man who composed this music or, to be precise, to whom it was given, is too seldom performed for us not to want to disturb his solitude a little and, without accosting him, with the aggressiveness of a *paparazzo*, to hear his work played at last.

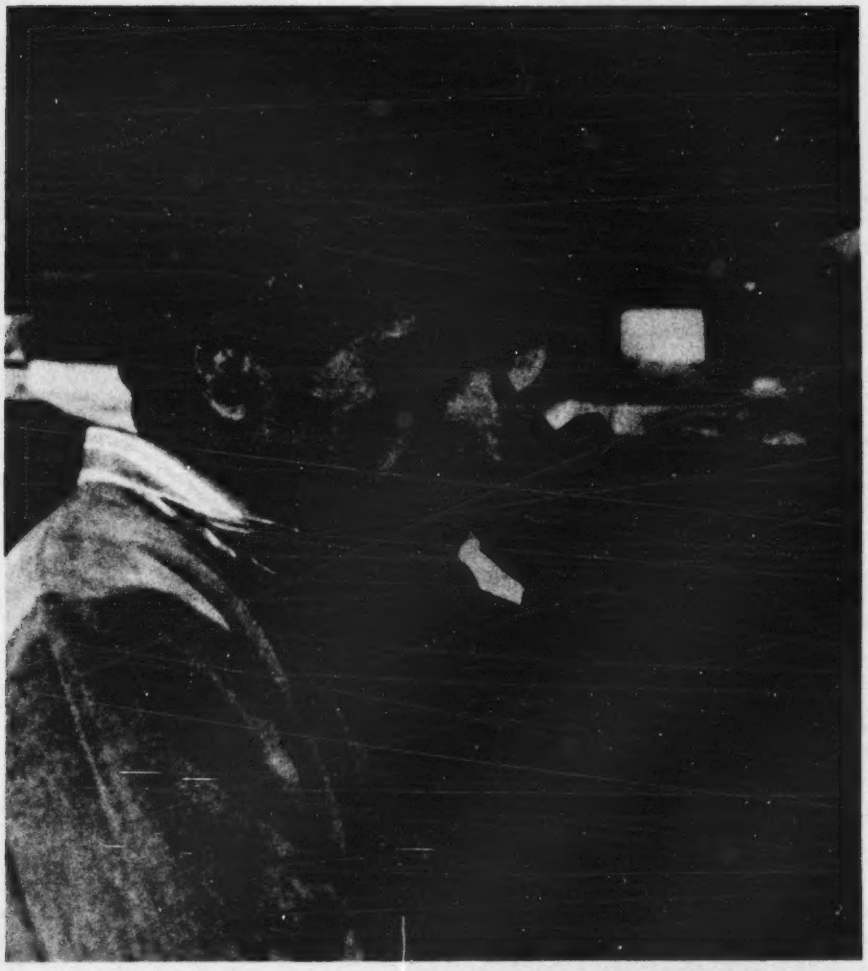
Jean-François Briane, music critic

Xenakis: renaissance man

Iannis Xenakis could very well be the crystallisation of the adjective "musical" and it is only right that his work be celebrated within the European Music Year.

"Musical", of course, first and foremost by his music, this sound universe which is at once so personal and yet universally recognised. But despite the innumerable articles and praise and criticism he receives, one tends to ignore the man behind the music. This man, himself, may also represent this same adjective, "musical".

Most of us are so involved in keeping up with daily events that we hardly notice, never mind appreciate, the cultural renaissance which is in full swing right now. In some extreme cases, one may even feel a "victim" of this same beautiful and elegant renaissance. If in our century (or even further back, perhaps as distant as Rameau) there were one person who has not only understood, but in great part has motivated this cultural renaissance, it is Xenakis.



"The various forms of intellectual activity which together make up the culture of an age move, for the most part, from different starting points and by unconnected roads ... There come, however, from time to time, eras of more favourable conditions in which the thoughts of men draw nearer together than is their wont, and the many interests of the intellectual world combine in one complete type of general culture."

Xenakis' choice of expression for this "general culture", as Walter Pater above defines it, is sound. His music is the vehicle of this intellectual-cultural activity, and though he may use tools or techniques foreign to previous musical expression to create his music, it is "not the fruit of experience, but the experience itself (which) is the end" (idem.).

Xenakis' music, thanks to the fact that its roots are founded in a general culture and not merely a musical one, defies analysis. Even if Xenakis were to openly reveal any compositional "secrets" he may possess, we would not be any closer to understanding the force and impact his music can have on us. We could even go so far as to de-compose one of his works, retracing perhaps one of his computer programmes or a mathematical formula. The end result of such an endeavour would be unrevealing and unimportant. We would soon learn that from precisely the same elements, an infinity of works could be created, but only one, among them all, deserves to be retained. A chosen compositional tool, no matter how specific or general it may be, invites, in Xenakis' mind, a personal interpretation which gives room to the notion of aural taste. Whether the "inspiration" comes from the gods or whether it comes from a rigorous observation of nature or one of her abstractions, the art-work, as a trace, is our only concern.

Sharon Kanach composer